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DUTCH ROOM, NEW NETHERLANDS HOTEL, N. Y. CITY. DESIGNED AND EXECUTED BY
JAMES T. HALL & CO., N. Y. CITY.

This quaintly beautiful room, is deeply imbued with the spirit of the German Renaissance. The woodwork throughout is dark antique oak, and the tile decorations a brilliant Dutch blue, a combination rather strong and startling in its contrasts, but in a room of this character, perfectly allowable.

DECORATIVE DO'S AND DONT'S. II.

BY OLIVE MAY PERCIVAL.

DO YOU paint? Let me suggest that you have the walls of your favorite room tinted—say a faint pink or a pale yellow—with the frieze and ceiling a fainter suggestion of the color chosen. Then, for the frieze decoration, and without too strict attention to detail, paint festoons of roses with floating ribbons and love-knots. A dainty grace must characterize the drawing of this design, the coloring really ranking secondary in importance thereto. Avoid too bright an effect in color. If your ability is even medium, this decoration will excel that of the usual fresco artist.

Over a door, on a narrow shelf, edged with a strip of grill-work in natural wood, arrange certain pieces of your bric-à-brac, a large plaque, a long-necked vase, a collection of Indian pottery or a number of Indian baskets—articles that lose none of their claims to merit by being placed above “the line.”

Of gilding, “throws,” and some other things, we have had a surfeit. Not so very long ago, when even pillars were gilded, a woman painted the spinning-

wheel of her grandmother with white enamel paint, elaborated it with gold, and tied bows of blue ribbon on it! The origin of the “throws” mania is well enough—the origin! An artist can throw a length of antique brocade or yards of bright Oriental stuff over a chair-back or a picture-frame with admirable effect, with the studio background. Assuredly, the artist never sews beaded lace nor ball-fringe on the ends of his “throw,” nor gathers it up near the middle with a “lovely big bow of ribbon.” In the society columns of our “newspapers” we are constantly reading of “elegant” functions of the rich, *et al*, where the tables were decorated with strips of gorgeous satin and point lace, and furlongs of ribbon on the table and suspended from the chandeliers. For the luncheon of a milliners’ association such decorations are beautifully, peculiarly appropriate. There is “an eternal fitness of things.”

The maiden of this fin-de-siècle period does her favorite poem, devotional or otherwise, in her best style of lettering, usually the early English, on parchment paper, frames it in the narrowest hand-carved frame of oak, and hangs it near her dressing-table or over her writing-desk. It is superfluous to mention that the initial letters of the verses are rubricated.